

CHRS

official

JOURNAL

Vol.5 No.2

June 1980



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Dr. Charles D. Herrold Award:
Bruce Kelley (1978)
Joe Horvath (1979)
Bob Herbig (1980)
Honorary Lifetime Member:
Paul Courtland Smith (1978)

THE SOCIETY: The California Historical Radio Society is a non-profit corporation chartered, in 1974, to promote the restoration and preservation of early radio and radio broadcasting. CHRS provides a medium for members to exchange information on the history of radio, particularly in the west, with emphasis in areas such as collecting, cataloging and restoration of equipment, literature and programs. Regular swap meets are scheduled at least four times a year, in the San Jose area.



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The OFFICIAL JOURNAL of CHRS is published quarterly and furnished free to all members. The first issue (published in September 1975) is still available (\$.00), other early issues are \$.00 each. Articles for the Journal are solicited from all members. Appropriate subjects include restoration hints, information on early radio broadcasts and personalities, anecdotes about the pioneers, etc. Anyone interested in assisting in producing the Journal should contact the Editor.



Our Boy's Wireless

By Mary Barton Smith

Submitted by "Sparky"
Vinson

Our boy has made a wireless,
I tell you I am glad,
The thing is done and all set up:
For sometimes I got mad,
He talked about it all the time,
morning, noon and night--
The dining room was upside down,
The rug was out of sight.

There was saw-dust on the table
And shavings on the floor,
I didn't get to sweep the room
For three whole days or more
He'd plane and hammer, saw and file,
And scatter things about,
Then he'd make a break for school and--
"Don't touch things," he'd shout.

He'd prowl around and fret and hunt
For things he couldn't find.
And then he'd get a spool of wire
and wind and wind and wind.
I think he wound a thousand miles--
--Of course I can't be sure--
I know I held the spool for him
Until my arms were sore.

He mussed up kettles, pots and pans
To melt the paraffin;
He even got some in the grease,
I had to cook things in.
He used up all of his dad's ink--
He took a china cup--
To mix the mixins in he used,
To stain the thing all up.

And when we put the aerial up
I froze myself 'most blue,
But I had helped him all along
And I had to see it thru.
Some people passing in the street
Wondered what it could be,
Professor Budin stopt and asked:
"Is kitty up the tree?"

But now it's done and all set up
And we can hardly think.
It's--"Hush! be still! I hear it buzz!
It's Arlington I think."
Then dad, he looks at me and grins,
--You know we dassn't talk--
And then we just float out the room,
--You know we dassn't walk--

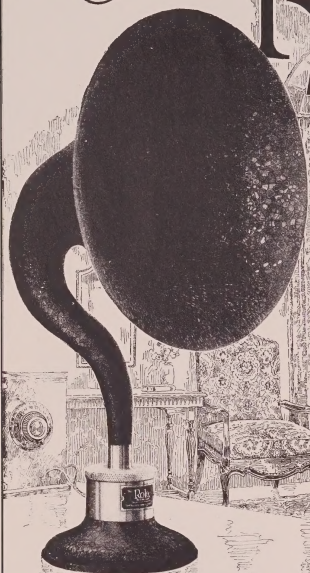
Oh Pshaw! we're just plumb proud of him,
We don't care for the muss,
We want to keep him young in heart
And always loving us.
I'll send a wireless each day
To our great God above;
"O, always keep him sweet and pure--
Protect him with Thy love."

Radio News, August, 1920

This Picture first
appeared on the front
cover of the A.W.A. O.T.B.
for December 1979. We
are grateful to A.W.A. and
Bruce Kelley for permission
to use the photo.

The New Rola

RE ★ CREATOR



Volume!

Tone-Quality!

Sensitivity!

ONLY ROLA combines these three essential qualities in a single loud-speaker.

Volume without chatter, without discord, for dancing or outdoor reproduction.

Tone-Quality musically superb—attainable only by Rola's unmatched frequency range.

Sensitivity surpassing even the most sensitive headsets.

The new and wonderful Rola Re-Creator is truly the "3 Essential" Reproducer.

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Phonograph Unit with adaptor \$22⁵⁰

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Jobbers: For sales information write BAKER-SMITH COMPANY, Call Building, San Francisco, National Sales Representatives.

The "3 Essential" Reproducer

THE ROLA COMPANY
24 West Connecticut Street
Seattle, Washington

Gentlemen: Please send complete information regarding the new Rola Re-Creator.

Name

Street

City

My dealer's name



THE HISTORY OF THE ROLA COMPANY (1923-1980)

By

Charles A. Perry W8CEM**
and Floyd A. Paul W6THU

The Rola Company, one of the oldest loudspeaker manufacturing companies in existence, made a humble beginning in the Spring of 1923. Ben Engholm, working in the back room of a radio store on the second floor of a building in Seattle, Washington; decided one day that the reproduction of sound from early radios could be substantially improved by utilizing a device that would provide a listener with a wider range than what was available with the early head sets and basic speaker designs of that day. Ben went to work and came up with a new design. Details of this design are not known specifically, but it is known that he took and demonstrated a working model at home before a number of his friends. Present at this time was a well-to-do man who listened to it, and said, "I want one of those, how much will it cost me?" Ben thought, rather quickly, and said "\$50". The man said, "Go to work". In order to further this particular endeavor, Ben enlisted the aid of a second gentleman by the name of Henry Tenny. A partnership was formed with initial capital of \$200.00, which was supplied by Henry Tenny.

A few months later, specifically, June 7, 1923, the business was suddenly converted into a corporation due to the fact that a personal creditor of Ben Engholm levied an attachment on the business for a very minor claim.

The business made slow progress, largely for want of capital and experience, until the occurrence of a somewhat successful fire--which resulted in the underwriters over-estimating the damage to a second-hand lathe and two drill presses, which constituted the total plant equipment. It seems that directly under their operation was a drug company that was involved in re-cooking denatured alcohol and their still blew up! The insurance company paid them \$400 for the damage, and this was what got Rola Company moving, and it has been moving ever since.

The name "Rola" has no specific meaning. It is not the name of a person, it is not the name of a location, nor is it the name of any particular process. The name was arrived at by successively trying various by-syllable combinations, with L A as the second syllable. This was done because of the wide-spread use of this syllable as a suffix to trade names of musical devices. The fact that the word Victrola includes Rola is pure coincidence.

**Vice President, Engineering,
Rola Company

The Rola Company continued in Seattle, Washington, until May 16, 1925, when it moved to Oakland, California and was incorporated in the State of California on the 12th of May, 1925. The Rola Company of Seattle was continued as an entity until July 1, 1931 when the Seattle connection was dissolved.

In the early days of 1927, management came East to find a location for the business which would be closer to the heart of the radio industry. Sites were considered in Chicago, Detroit, Cleveland, and New York. A decision was made, electing the site in Cleveland, Ohio. In 1926, the company moved to Cleveland and was incorporated under the Ohio laws in March of 1927. The Rola Company operated in Cleveland, Ohio from March of 1927 to July of 1937, at this time a new company was organized "The Rola Company Incorporated". This was an entirely new company. Manufacturing at this time was taken over by the incorporated new company and a lease between Rola Company and Rola Company Incorporated for use of machinery and equipment was entered into. Subsequently, after several years, the Oakland branch of the company was dissolved. In 1943, the Rola Company became a subsidiary of The Rola Company, Incorporated. This situation continued until the death of Ben Engholm, in 1945, at which time, his widow sold Rola to the Muter Company of Chicago at which time The Rola Company, Incorporated, became a subsidiary of the Muter Company.

On November 15, 1948, Les Muter, who owned the Muter Company, acquired Jensen and this in turn became a wholly

owned subsidiary of the Muter Company.

Rola continued to be operated as a subsidiary until approximately 1971, when Les Muter died and the property settlement involed selling the Muter Company to a firm at that time engaged in electrical distribution work, by the name of Potter-Englewood. A new name was formed for the corporation at this time and it became known as Pemcor, Inc. The word Pemcor is an acronym standing for Potter-Englewood-Muter Corporation. The company continued to grow through this period and became highly successful in the speaker business. In September of 1978, the Board of Directors of Pemcor entered into an acquisition agreement with Esmark, which is a multi-billion dollar holding company. The corporation, under Esmark, continued to be known as "Pemcor" until very recently. A decision was made not long ago, and it is effective now, that the official name of the Rola Company is "ROLA, an ESMARK Company". The name of the corporation has been changed from "Pemcor" to "International Jensen, Inc". The corporation consists of Rola, Jensen Sound Laboratories, General Magnetics, Videocraft, and Potter Company.

The Rola Company has always been a very stable company as is evidenced by its present financial position and growth. There are some employees that have been at Rola as long as 44 years. Offices are located in Cleveland, Ohio and manufacturing plants in two different sites in Pennsylvania.

Rola down through the years has always been a leader in the speaker field. In the early days, Rola made horn type loudspeakers as well as other table and pedestal mounted speakers of the dynamic as well as the moving coil types. Rola has always served the hi-fidelity trade as well as automotive, musical instrument, and set manufacturer trade. At one time, Rola did distribute and sell at retail all types of speakers and was a national, even an internationally, known name. In recent years, Rola has become strictly an OEM operation (Original Equipment Manufacturer). Rola's sister company, Jensen Sound Laboratories, handles all of the current retail trade. Rola at one time also was known world wide and had a very extensive export business. Rola does not, of course, at this time export anything directly, however, many of the speakers find their way into the foreign market via their various customers.

There are several existing companies that are off-shoots of the original Rola Company, even to the name. The most prominent, of course, is Rola Celestion. This is a British company producing loudspeakers and is a direct out-growth of Rola of this country. Rola Australia was a company that was formed directly from Rola Company in this country and operated under that name for many, many years. Recently, it was taken over by Plessey, another English company. At one time, there was also a branch in New Zealand. Rola at one time had licenses for the construction of their speakers in Mexico and in Brazil.

Early Speakers

The origin of the name Re*Creator used by Rola for their early speakers is brought to light from early Radio News ads which stated the horns were designed to re*create all sounds exactly as the sounds were originated, hence "Re*Creator".

The driver unit used in Rola Horn speakers is a magnetic armature type which is coupled to a mica diaphragm by a stiff iron wire. Two horn speakers made in Oakland measured 2,000 ohms dc resistance. One of the horns was tested at 1KHZ and had a 16K ohm impedance. Three table model cone Re*Creators measured 1100 ohms (± 100 ohms). It is believed that the Seattle made horn speaker had a lower dc coil resistance. (one sample found measured about 825 ohms) See Table 1 for listing of early Rola speakers and Fig 1 for picture of Rola table cone, pedestal cone & horn speakers.

Continued on Page 6



The September Journal

- Sound systems-1920's style
- A visit with Dave McKenzie
- R.C.A. Horns
- Meet the new officers
- C.H.R.S. visits Dearborn
- The longest lived battery
- Review of the CHRS/AWA meet
- More...

Early Rola Speakers

Table 1

<u>Year</u>	<u>Description</u>	<u>Model</u>
23	Horn Spkr - Upright	Re*Creator
25	Horn Spkr - Cabinet Model	Re*Creator
26	Cone Spkr - Table	Re*Creator
27	Cone Spkr - Pedestal	Re*Creator
28-29	Cone unit - magnetic, 7 5/8" Dia.	A
28-29	Beefed up "A" model	M**
28-29	Dynamic, J-7 5/8" Dia. C-9" Dia.	C, D, J **
29	Power Series (80 tube) 12" Dia.	R
30	Midget	K
30	Electrodynamic S-8 1/4" Dia.	R & S

** C, D, J & M took on many configurations such as 280 tube rectifier, dry oxide rectifier, no rectifier, p. p. input transformer, cabinet mounted, etc. - All of these configurations took on different model identifiers

DOUBLE HEAD PHONES



BOYS! A REAL RADIO SET ABSOLUTELY FREE

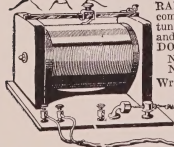
RUSH your name and address and we will tell you HOW you can get this RADIO SET **ABSOLUTELY FREE.**

RADIO SET comes to you complete, with single slide tuning coil, crystal detector and phone condenser, AND DOUBLE HEAD PHONES.

No Batteries Required.
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Write today for free radio plan

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New York City



--Rola Loudspeakers

--Fig. 1



THE A.P. SOLENOID TUBE

BY

RUSS WINENOW W6AVG

About the same time when Myers was making his RAC-3, Moorhead was also making his famous tubes. The mad scramble for patent rights became so confusing that many went ahead in spite of them. Moorhead, nearing the end of his career (due to an unfortunate accident, in which he lost his life), was producing the AP-Solenoid tube.

The arrangement of the internal elements in the Solenoid Tube was intended to serve the same purpose as DeForest's three element tube, but in a manner sufficiently different to be innocent of any infringement. It had no grid as such, but did contain a coil surrounding the filament with the plate mounted on one end of the coil like a cap. This arrangement placed the coil, or at least the field from the coil, between the filament and the plate. I don't think this was ever very successful, but it may have worked after a fashion. I have never seen a complete radio using these tubes, nor can I find any ads on them. I searched thru Radio News, Radio, QST and Wireless Age with no luck.

Now, about the patent rights—one of my tubes has etched on the glass the words, "A P Solenoid tube, Patent Pending." The numerals 1255 appear above the lettering.

The other tube has no printing on the glass but does have on the brass base, the familiar Marconi emblem with the words "Trademark-Fleming patent no. 823684, and on the opposite side of the base, DeForest Audion, US Patent nos. 841387-879532-

Sold only for amateur and experimental use. The physical appearance of the elements differ somewhat. The tube with the Marconi-DeForest markings has a glass spool on which the coil is wound. It does not appear to be supported by anything other than a heavy plate lead. It has two layers of closely spaced turns of very fine wire. The other tube has a smaller glass spool with two layers of heavier wire which are wound with approximately the diameter of the wire spacing between turns, thereby making fewer turns. I can count only 24 turns, whereas there must be about 200 on the other. The smaller coil is mounted much lower in the bulb and has an additional supporting framework.

Another unusual feature of this tube is the method of connecting the elements to the base. Since the coil had connections on both ends, there was now a need for an extra connection at the base. This was done by bringing out a wire at the bottom and soldering it to the base. It was recommended that the base be connected thru a variable capacitor to the filament. Of course, a metal socket was required with some sort of a connection in order to use this tube.

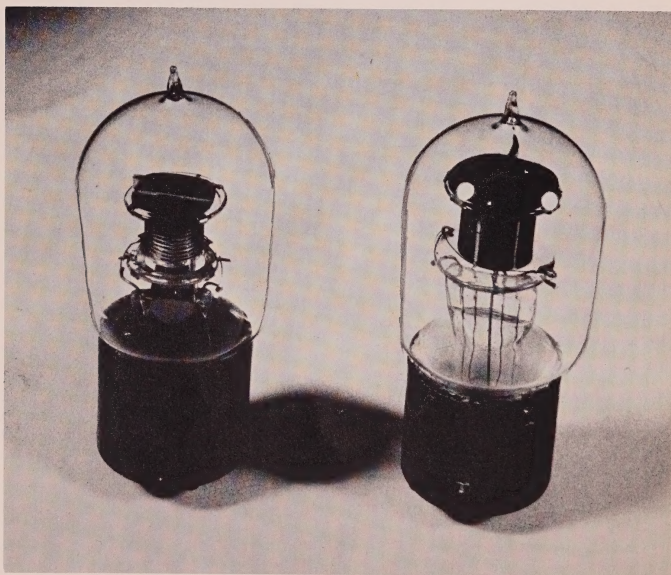
According to Tyne^①, a license had been granted in 1921 to Moorhead to manufacture a limited number of tubes under the Fleming and DeForest patents. After the specified quantity had been made, Moorhead then organized the Universal Radio Improvement Co. of Alameda, in which he made the A.P. Solenoid. Now the question is, was the first tube with the Marconi-DeForest markings made by the Moorhead Labs, or, more likely, by the new company using up the old inventory of bases which still carried the Marconi-DeForest markings.

The instruction sheet shown in Saga^②, page 181, shows the two variations of a regen-

erative circuit. I'm not sure that the capacity was intended to adjust the feedback or to form a resonant circuit. If so, it seems to me that each tube would have to have a specific number of turns in its coil for a given range of frequencies. Does this account for the disparity in the number of turns in my two tubes?

Ratings given were fil. voltage 6 and plate 18 to 40.

Refs 1 & 2 - Saga of the Vacuum Tube, by Jerry Tyne, Sams and Co. Inc 1977.



The A.P. Solenoid Tube

The Promise of Radio ?

submitted by

H. L. Chadbourne

Wireless Telegraphy

We are really beginning to despair of ever seeing the fruition of even the most modest ambitions of wireless telegraph enthusiasts. At the outset we mildly suggested that wireless telegraphy might prove of incalculable practical value for signalling between ships and lighthouses, shore stations, etc., over relatively short distances, but that its field was obviously limited, and we were promptly put down as belonging in the category of pessimists and obstructionists. Time has developed numerous "inventors" of wireless systems, produced magnificent fields for all such systems--on paper--and brought forth inspiring recitals of "intentions," claims, predictions etc., ad infinitum. But we have been pained to note that whenever anyone has called upon wireless telegraph apparatus actually to do something practical and fulfill one hundredth of one per cent of the roseate premises made for it, something "unexpected" has happened. The legitimate market for operative wireless apparatus has never been satisfactorily supplied; the United States Signal Corps has had a succession of discouraging experiences with wireless telegraph apparatus and promoters; attempts at practical wireless operation on an important scale made in this country have turned out

exasperating fizzle. Under the circumstances we acknowledge that the first clause of our original prognosis was wrong and are tempted to substitute the opinion that wireless telegraphy shows no symptoms of proving valuable under any industrial circumstances whatever. This, however, would scarcely be justified, since there are a few ship and shore stations at work.

The preceeding article is from American Electrician, March 1904.

Radio On Stage

Planning a trip to New York soon? If so you may want to reserve your tickets now for a bright new Broadway musical. "The 1940 Radio Hour".

The musical is set in the early days of World War II and revolves around a show called "The Mutual Manhattan Variety Calvalcade". The show is aired on a snowy December night in 1942 from the WOV studios at the Hotel Astor in New York.

The show is an accurate representation of the 1940's network radio era. The commercials, sound effects and bigswing band sound are all included. A superbly detailed studio set completes the trip into yesterday. The show was written and directed by Walton Jones and is currently playing at the St. James theater.



THIS MONTH = ALAN PATMORE

I was born in Fresno, California and grew up in Modesto. After graduating from San Jose State University in 1959 I want to work for Huggins Laboratories, a pioneer producer of traveling-wave tubes. In fact, the glass vacuum tube is not dead. I am presently employed as Chief Engineer at Litton Industries, San Carlos, designing and producing glass and metal ceramic traveling-wave tubes.

My first radio set was a Howard model A6 battery set which my father had used. Next was an AK-20 given to me at age ten. I never did get the sets to work as a whole, but the components made great crystal sets and battery sets.

In high school I constructed a close circuit T.V. camera and video display. The camera was a still or movie projector focused on a CRT raster with the projector bulb replaced with a multiplier pick-up tube.

I guess it goes without saying that the electronic bug bit me at an early age. I started warming up to antique radio in 1974 when I bought a Radiola III (with 199 tubes) for \$4.00, a Kennedy 110 for \$50.00 and an ornate AK a.c. floor model for \$45.00. So much for the good deals! Next it was a Gilfillan GN-2

Neutrodyne. I assumed my collection was complete until in 1975 when I saw Paul Giganti's ad in the Hornspeaker. That resulted in a visit to Paul's garage and famous collection. Since then my collection continues to grow, thanks to Paul and CHRS, with emphasis on early radio and wireless prior to 1924.

Other interests include early vacuum tubes, accoustic phonographs, silent movie equipment and early jazz on 78 records. I also try to compliment the collection with period handbooks, manuals, magazines and early radio and electronic history.

My collection favorites are the De Forest Inter-panel Set, SCR-59/SCR-65A WWI Receiver/Transmitter, Kennedy 110, AK-10 model 4560 black can breadboard and Edison Laboratory Model diamond disc phonograph.

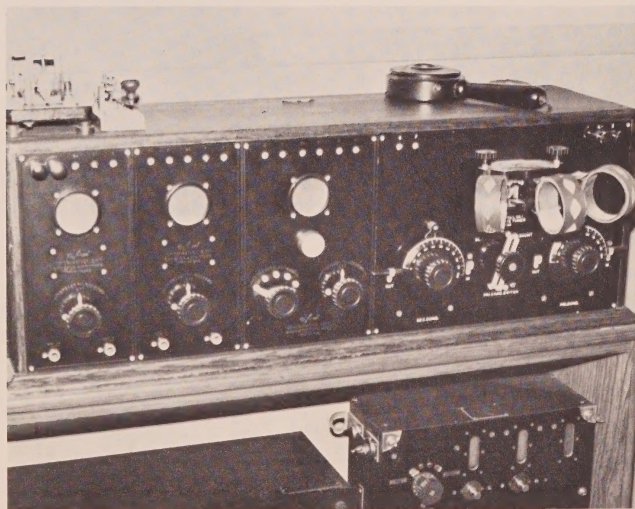
Happy collecting.

Radio Supplies at Cut Prices

Diamond Phones 2000 ohm	\$3.45
Federal Phones	5.75
Murdock No. 57 (New Type) 3000 ohm	3.25
Acme Amplifying Transformers	3.95
Federal Amplifying Transformers	5.25
Eveready Variable B Battery No. 763	1.25
Eveready Variable B Battery No. 766	2.25
Eveready Variable B Battery No. 767	3.95
180° Bakelite Variocouplers	1.95
Bakelite Variometers	3.25
43 Plate Variable Condensers	2.00
23 Plate Variable Condensers	1.75
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Moulded Sockets	.45
Tapered Knob Rheostats	.45
3 inch Dials	.35
4 inch Dials Electrore	.95

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Feature Set

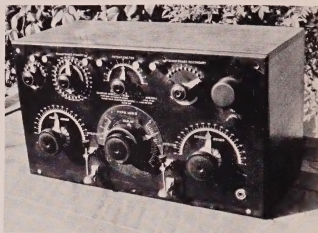
MARCONI TYPE 106D RECEIVER

By

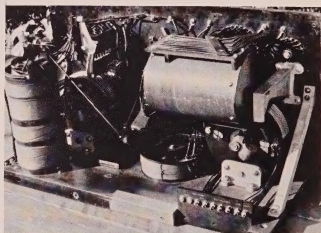
Paul Giganti, W6GVY

The 106D receiver is the 106B converted by General Electric for RCA, for operation with an external vacuum tube detector unit. One of the main conversion features was the removal of the rack and pinion loose coupler tuner. This was replaced by more modern coupling components. Fortunate is the collector who has the unconverted model, as the original model is obviously quite rare and, of course, more interesting. This unit is from my collection and came from the famous August Link collection in Oceanside, California, in trade for another wireless unit, the National Electric Company CN-240. The 106D is in excellent condition and complete.

For further technical details, see "The Radio Manual" by George E. Sterling, published in 1929.



--Photo by Paul Giganti



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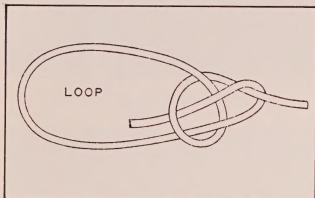


Servicing Shortcuts

by Allan Bryant

DRIVE CORDS:

Most drive cords have loops in them which are formed by the use of metal clamps. These clamps are very hard to remove from the original cord for reuse on the new cord. It is unnecessary to reuse the clamps if the "Bowline" Scout knot is used as shown. This knot makes a loop of any reasonable size and will not slip when pulled tight.



Also remember that many small radio sets used only one turn of the drive cord around the tuning shaft. An extra turn helps considerable to prevent slippage.

RCA-VICTOR R-4:

Many of these sets sputter or motor boat when played at low volume. At high volume, however, operation is normal. This trouble can often be remedied by connecting a 0.01 mf. condenser from the screen-grid circuit to the ground.

KOLSTER K-21:

It is possible to receive a shock when installing a ground wire on these sets if the line plug is inserted the wrong way in the outlet so that the ungrounded side of the line is connected to the chassis through the extraordinarily large line grounding condenser in the set. As the other side of the line is grounded, almost the full line voltage exists between the chassis and ground. To preclude all chances of receiving a shock the line grounding condenser should be replaced with one of about 0.01 mf.

If a Kolster K-21 howls loudly for about 10 seconds after the power is turned on, it is due to the extra piece of green wire that is connected to the first A.F. tube grid in addition to the connection to the transformer secondary. This short piece of wire is laced in for a way with the power supply wires for the tuner but its other end is not connected anywhere and it serves no useful purpose. Its removal will stop the howl.

Do you have any service shortcuts that would be useful to other members? If so, please type them out and send them in for inclusion in the next **SERVICING SHORTCUTS** column.

Back Issues

-Requests for back issues of the Journal should be mailed to:

Larry LaDuc-Circulation
Manager
1356 Munro Avenue
Campbell, CA 95008

FOOTHILL ELECTRONICS MUSEUM

Foothill Electronics Museum is nestled in the foothills of the Santa Clara Valley. The museum's collection chronicles the development of the Bay Area's electronics industry from its beginnings to the present.

The central core of the museum is the Perham Electronic Collection. Douglas McDonald Perham began collecting electronic artifacts at age 6. In the years that followed, he spent many hours collecting and restoring items that he thought would have historical and educational value.

The museum houses the deForest Memorial Library. The personal papers and documents of Dr. Lee deForest are preserved. The Perham Foundation archives also contains the papers of Alan B. Dumont, Harold F. Elliott and other radio and electronic pioneers.

The Foothill Electronics Museum is located on the Foothill College campus. Take the El Monte Road exit, on Interstate 280. Call for hours, phone 948-8590 ext 381.

Back Issues

Please note that effective immediately the prices of the Journal's back issues will be as follows:

Vol 1, No. 1 ---\$3.00
All others -----\$2.00

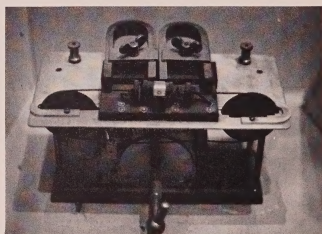
While they last...



de Forest Bust



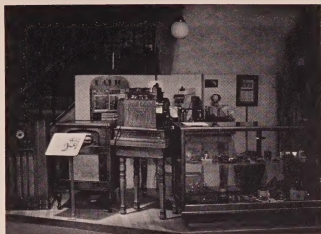
30 K.W. ARC Converter



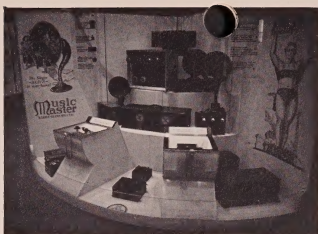
Marconi Magnetic Detector



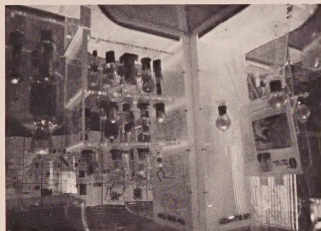
'FN' First Regularly
Scheduled Broadcast Station



The Radio Store



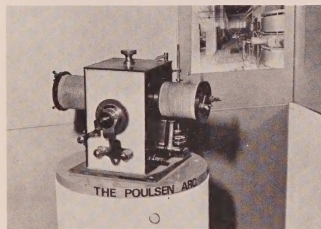
Radio Display



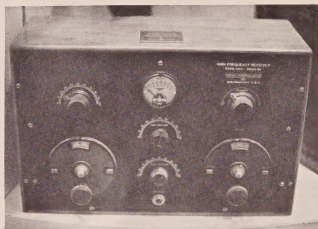
Tube Display



de Forest F-5 Radiophone



Heinz & Kohlmoos High
Frequency Receiver
(3000 - 30,000 KC)



The Paulson ARC. Part of
the Federal Telegraph Dis-
play

Membership Applications

As a service to our members, we have applications for membership available for the following organizations:

Antique Wireless Association
British Vintage Wireless Society
The Canadian Vintage Wireless Association
Indiana Historical Radio Society

Contact Dave Brodie for applications and/or additional data.



Club News

---CLUB SERVICES---

-Please send all membership renewals to:

Frank Livermore
Box 1147, Mountain View
Calif. 94040

-All membership applications and requests for membership information should be mailed to:

Ed Sage
Membership Chairman
1781 Helene Ct.
Benicia, CA 94510

NEW C.H.R.S. OFFICERS

The following changes have been made in the Society's officers.

Dave Brodie is stepping down as Secretary and member of the Board of Directors. Dave will continue to support the Society as the Editor of the Publications column in the Journal.

Charley Byrnes will become the Society's new Secretary.

Jim Cirner is stepping down as club Treasurer. Jim has been treasurer since the clubs inception. Still eager to participate in club functions, Jim has not yet been assigned a new role.

Ed Sage is presently the Editor of the Spotlight Collector column in the Journal. In addition to these duties, Ed is now the Chairman of the membership drive.

A committee has been formed to evaluate the C.H.R.S. Museum proposal (see story in this issue). The members are:

George Durfey-Chairman
Allan Bryant
Jim Cirner

Please note address changes on the inside front cover. Look for a biography of the new officers in the September issue of the Journal.

Journal Supplement

Enclosed as a supplement to this Journal's mailing is a reproduced copy of a 1922 Montgomery Ward & Co. Catalogue. The Catalogues were obtained by Floyd A. Paul from Klipsch and Associates, Inc. who donated them to our society.

KLIPSCH AND ASSOCIATES, INC. was founded by Paul W. Klipsch in 1948 in Hope, Arkansas. The initial and still top-of-line, product is the famous KLIPSCHORN Loudspeaker whose roots can be traced back to the late '30s. Although originally a 2-way speaker, it quickly evolved into a 3-way. It remains a fully horn-loaded system for maximum efficiency and minimum distortion. For those with less available space and/or a smaller budget, Klipsch offers a range of lesser priced speakers that adhere to the same design philosophy of high efficient and low distortion.

Novelty Radio Sets

Most of us, from time to time, have been at least mildly interested in novelty sets such as replicas of beer cans, autos, etc. Our English cousins of the British Vintage Wireless Society are equally aware of this radio phenomenon as is evident from an article on the subject which appeared in that Society's March 1980 issue.

The author discussed the development of such sets from the twenties and provided a list of about 80 such sets produced between 1970 and 1980. I recently received an inquiry from the author as to whether or not such sets are popular in the U.S. Since my exposure is quite limited, I seek our membership's support in replying. I realize that this is hardly a typical or even an appropriate subject for an antique radio publication but let's accept the "challenge" as a change of pace. Let's make up a comparable list of novelty sets of the U.S.A. made during the same period, approximately. Send me your list stating the name of the set, maker, price, etc. I'll compile a list and write up an article for a future issue.

Incidentally, the British list included the "Jimmy Carter Peanut" set. Anybody know about this item? Is it one of ours?-----Write to Dave Brodie, 315 Cotton St. Menlo Park, Calif. 94025

The R.D.A.

BY

JACK D. REEDER W6 NGZ
AWA-CHRS-Life Member ARRL

NO NOT an R.C.A., its an R.D.A. as the logo clearly indicates, Radio Distributors of America Inc., Chicago, Illinois. This rare find came from an attic in Wichita Falls, Texas, but we do know some of the history of this old Receiver.

The original owners were Cy and Sarah Simmons of Wichita Falls. Mr. Simmons was a railroad man and it is believed he purchased the receiver on one of his trips to the Chicago area. Mr. and Mrs. C. M. Watson of Monahans, Texas, inherited a portion of the estate left by the Simmons. They discovered the receiver in the attic and gave it to me.

No one has been able to provide me with any details of the R.D.A. Company, but judging from the circuit it was probably produced in 1927 plus or minus a couple of years. It uses four type 26 tubes, one type 27, one type 71A and the rectifier is type 80. It has a three gang tuning condenser controlled by the large center knob. The knob on the left is the volume and the one on the right controls the clarity. A toggle switch is located on the rear of the cabinet. The A.C. power pack is the old "tar" pack in the rectangular can located at the rear of the chassis. The type 80 tube can be seen through the hole on the right of the power pack.

Continued on Page 21

THE MOUNT VERNON MUSEUM OF
INCANDESCENT LIGHTING



Photos provided by Hugh Francis Hicks

The Mount Vernon Museum of Incandescent Lighting, located at 717 Washington Place, Baltimore, Maryland, 21201, is the only one of its kind to be found. It is dedicated entirely to the history and development of the electric incandescent lamp.

The display was started as a hobby by Hugh Francis Hicks, D.D.S., Acting Curator. At the age of seven, Hugh was hopelessly turned on by the old bulbs in his grandmother's house. Today, this 54 year old Baltimore dentist possesses 60,000 bulbs. Hicks is the number one collector of light bulbs, and a Fellow of the Smithsonian Institution.

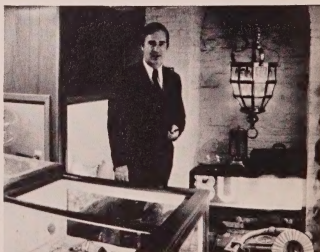
Many of the bulbs in the collection are on display at the museum. The first commercially successful electric light developed by Thomas Edison was installed in 1880 on the new steamship "Columbia". It had a bamboo filament and a wooden plug base. The only one known to exist is in the Mt. Vernon Museum. You may also view the largest bulb every made, a 50,000 watt giant. It was made for the Paramount Theater marquee in Times Square for the first run of The Edison Story, and later was used atop La Guardia Airports control tower. "You'd need two elevator generators to power it"

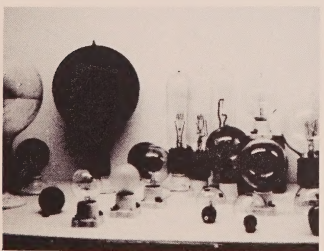
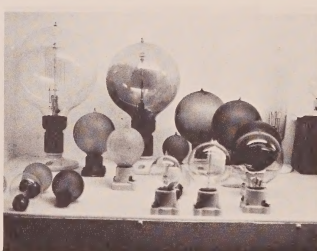
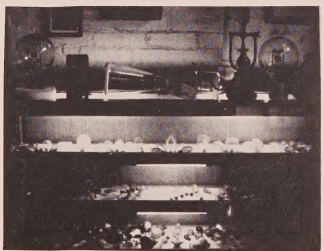
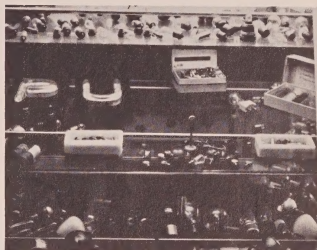
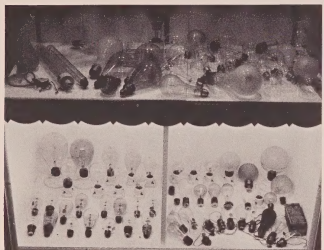
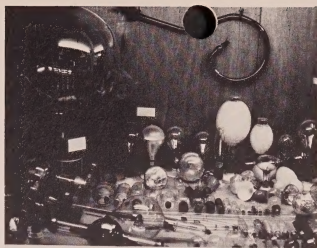
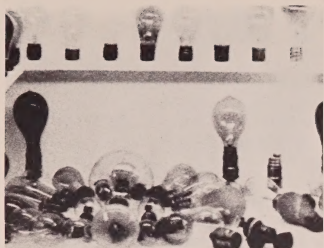
Hicks says. Novelty bulbs from Hitler's Mercedes-Benz limousine, the Spirit of St. Louis, and the liner Normandie as well as the world's smallest bulb, grace his collection.

Like most collectors, Hicks scrounges through the world's junk shops, and deserted buildings. "In 1962" he recalls, "when I took my wife and daughters to France on vacation we found a whole Paris Metro Station lighted by prewar bulbs, unlike any I owned! Well, I just had to have one, so I just reached up and twisted. And darned if the whole station didn't black out! Its lights - would you believe it? - were wired in series! All around us people were babbling in French, I panicked and tried to put the bulb back. Couldn't find the socket! So I just grabbed my family and fled into the street".

Hicks considers one of his most unusual bulbs is one that was made for a California industrial plant. It has a left handed socket. The purpose (Paris subways, take note): to discourage theft.

Now lets sit back and enjoy a photo tour of Dr. Hicks museum...







The items in this months nook are from the collection of David McKenzie. Dave resides in Hialeah, Florida.

Photos by Dave McKenzie

--- R C A Box ---

This small metal box has a hinged lid and bears the R.C.A. logo. The box has a very shiny brass finish.

The front of the box shows the outline of Continental Europe and a ship at sea. In between these two outlines is the outline of a giant wireless tower. Each side of the box has the words, "World Wide Wireless".



--- Puzzle ---

This 'Radio Tube Trick' puzzle was made by The A. C. Gilbert Co. of New Haven, Conn. The puzzle contains four capsules. Each capsule contains B-B shot and is colored black on one end.

The object is to tilt the game board and try to get the four 'tubes' into their 'sockets' with the black end (the base) down. Quite a challenge!



Local News - circa 1926

Charles Kellogg, "the man with the birdlike voice," recently accomplished the feat of blowing out a light in Berkeley, Calif., from San Francisco, twelve miles away and across the bay. This was accomplished, not by unusually strong breath, but by maintaining a sustained high note into a

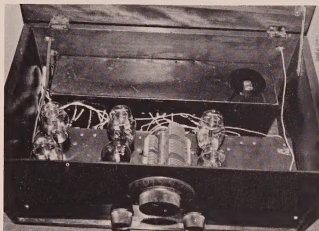
microphone. The note was transmitted from San Francisco and received in Berkeley where the reproducer was pointed at a candle flame. The vibrating flame was shaken and finally extinguished. The principle has been known for seventy years, but this was the first radio demonstration. --From RADIO NEWS, 1926

Continued from Page 17

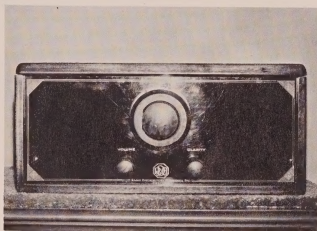
The cabinet is walnut, which I have re-finished. A good deal of the wiring had deteriorated and had to be replaced. Rebuilding the R.D.A. involved a great deal of time and effort but was most rewarding.

If you have any information on this receiver please contact me.

JACK REEDER
14428 Big Basin Way, #A
Saratoga, Ca. 95070
Phone 408-867-7926



--R.D.A. Top View

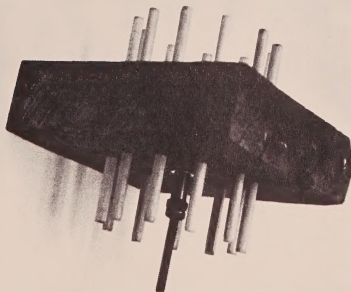


--R.D.A. Front View

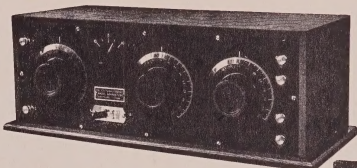
Department of Corrections

HOW TO MAKE BASKET WEAVE
COILS.

We regret that this photo
was left out of the March
Issue of the Journal.



ASSEMBLE YOUR RADIO

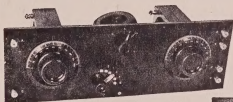
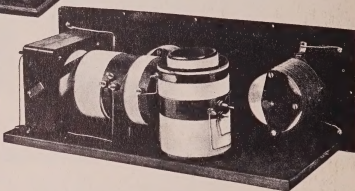


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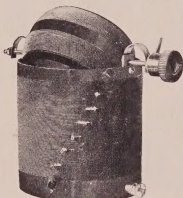
The Tuska Moulded Variometers and Variocoupler. Sold unassembled, without cabinet at **\$27.50**

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1 Tuska Variocoupler.....	7.50
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Type 230—Price \$7.50

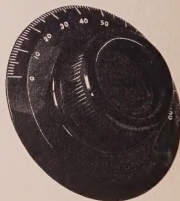
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